

FEMININE FRIPPERIES.

LITTLE HARMLESS FADS OF PRETTY NEW YORK WOMEN.

The Young Woman of Figure—How a Woman Acts in Knee-breeches—A New Fad for European Tourists—A New York Girl's Bizarre Styles.

Special Correspondence of SUNDAY HERALD. NEW YORK, March 21, 1890.

This is the time of year when the clubman looks out the window, watches the girls coming from afternoon church, and says that they "go on their shape." He criticises them exactly as he would a thoroughbred horse, and he approves or disapproves, as far as gowns are concerned, but continually returns to the question of "the shape."

THE YOUNG WOMAN OF FIGURE.

The young woman who is going out "in her figure," as the Frenchwomen say, usually does it at the risk of having pneumonia, or what is much less poetic, a cold in her head. But, nevertheless, she feels as if she has not put her money in the full coffers of her tailor for nothing. She is gowned in mauve, dove, pistache, or black; her skirt is softly draped, and there is no suspicion of steels, or anything so vulgar as a bustle about her. Over her round bodice, which is of soft silk and only intended for this special time, is the jacket on which the clever tailor has lavished the art of his scissors and his artistic sense of the fitness of things.

HINTS FOR A SMART CLOTHE.

The smartest one is of black cloth fitting like the proverbial glove, and rather longer than we have been in the habit of seeing so-called short jackets. Like the coat in which old Grimes was clothed, it is buttoned down before, and these buttons are of black and silver enamel; the collar, the cuffs, all the outlines and the small revers that are just near the collar, show the adornment, which consists of alternate rows of gold and silver braid. Your frock may be made at home by a dressmaker for two dollars a day, or be the result of your own industry; your bonnet have been no nearer a millinery shop than a hand-box, but if you wear a coat, it must have the stamp of the masculine cut, of the masculine fit, and of the masculine approbation. That is, if you want to go out "in your figure."

HOW MABEL WRIGHT GOT INTO THE SWIM.

The marriage of Miss Mabel Wright and the divorced brother-in-law of Mrs. Willie Vanderbilt has made interesting again the history of this much-overrated young woman's entrance into the world of fashion. Her one beauty is her hair, which is that pure blonde seldom seen except on the heads of Swedish girls—in fact, her so-called beauty is that inane-looking blondeness which can be seen at Castle Garden any day, when a lot of emigrants arrive from Sweden. The gossips tell that several seasons ago a well-known New Yorker was in the water at Narragansett when, suddenly as if she came from the sea, there appeared beside him, with the waves as a background, a fair young woman whose long light locks hung around her as do those of the mermaids. (I mean the mermaids that we see pictures of, and not the ones we see in dime museums.) The admiring youth, with a stutter that was inimitable, ingeniously asked: "Are you Venus?" Nobody knows what the young woman said, but soon after her discoverer sought an introduction, presented her to some fashionable women, and she is quoted as one of the few who got into the swim by plunging into the water.

WOMEN AND THE DIVIDED SKIRT.

The divided skirt is a subject of never-ending interest and curiosity. It will always be sexless. It can't be called trousers, and it is not sufficiently feminine to be called a petticoat. Something funny the other day was seen at the dressmaker's. Rosina Vokes, who wears pictureque divided skirts, sent to her modiste a doll wonderfully arrayed in a white silk divided skirt elaborately trimmed with lace, so that she might see exactly how hers were made.

WOMAN IN KNEE-BREECHES.

Did you ever see a woman put on knee-breeches to wear for some expedition in the woods? A boy in them for the first time is quite at home, but the most daring of hunters and fishers among women seems to become limp and helpless when her costume consists of knee-breeches, leggings, and a blouse. She stands first one foot and then the other out, then she stands still and walks as if she were only permitted to use one leg at a time, taking a step with one foot and then bringing the other one forward to join it before she takes another. She is wriggly and uneasy, she thinks everything is coming unbuttoned, and she wishes she had stayed at home. Two weeks of the unique costume may make her more at ease, but when she first assumes the normal petticoat and skirt she gives a great sigh of relief, and says: "Oh, how comfortable I am, and what a pleasure it is to walk or sit down!" Which goes to prove that the natural woman inclines toward the petticoat—not divided, but made as pretty as possible with no end of lace frills upon it. I have always been convinced that Eve's petticoat was made of the leaves of the magnolia-tree trimmed with a fringe of lilies of the valley, and having for a waistband and ties ribbon grass.

SOMETHING NEW FOR EUROPEAN TOURISTS.

Just now the seekers after novelty are rushing to the other side of the water to get rest, or new clothes, or to plunge in wilder dissipations. Of course the one desire of those who remain at home is to give something unique to the one who goes away; it is known that flowers are thrown away immediately after Sandy Hook is passed, still they continue to be sent in great quantities, though wine and fruit vie with them. However, the greatest novelty was something done for a very pretty woman who sailed a week ago to see if there was anything new in Paris. She was fortunate in having the captain's room, and when she reached the steamer, and entered it, she found that an admirer had had a corner, which seemed of no use whatever, filled with a porcelain tiled box, in which were growing and blooming a great mass of forget-me-nots. These would last over the journey, he lovingly to look upon, and no matter how ill one might be, as they have no perfume they never could be oppressive.

A NEW YORK GIRL'S BIZARRE STYLES.

The white lock has made its appearance on Broadway, and it certainly cannot be commended. It had its birth in Paris, where the

ladies of the demi-monde who have bleached, reddened, whitened, and blackened their hair, in seeking for something new, concluded to have one thick curling lock of snow-white hair just above their foreheads. The result is startling—indeed, it is almost demoralizing. The young woman who first appeared with this satanic curl in New York is a girl who never lets what she considers a novelty pass her by, and the consequence is even the men who like her do not care to be seen with her, as her appearance is so bizarre that they will select in preference the more quietly dressed girl with whom to take a walk, or to ask to go to the theatre or the opera. About six months ago, when making-up was a greater novelty than it is now, this young woman had a properly filled make-up box with the contents of which she made her cheeks pink, using a hare's foot mounted on silver, her eyebrows blacked with some creamy stuff applied with a small brush, her lashes blacked with a tiny comb, while her veins were made bluer, than if the blood of Adam and Eve did not run in them, with crayons of the correct hue. She was asked one night to a supper party at Del's, and the man who gave it went to the chaperone and said: "I am sure you will quite understand the spirit in which I speak, for I really like Miss Folly, but as she is so remarkably pretty (that's the nice way he put it) and people will stare at her so, can't you persuade her to wear a dark, or at least a quiet dress this evening?" The chaperone promised, and gave to the host the glad news that Miss Folly would wear all black, but when he saw her he wished that he had asked her to wear red or flaming yellow in preference. The black lace frock and black lace hat brought out and intensified the very red hair, the very pink cheeks, the very blue veins, and the very black brows and lashes so much that everybody in the theatre and at Del's turned and stared at the young woman who was dressed "so quietly" in black.

A LITTLE WOMAN'S IDEA OF COMFORT.

A small woman who had been educated in an atmosphere of art went, not very long ago, to a tea given in a very gorgeous house where thousands of dollars had been spent upon the furnishings. When she came home she was asked, "Well, didn't you think it was a beautiful house?" Primly the little maid answered, "It may have been very beautiful, but it wasn't comfy, for I never saw a single cushion, except one with so much gold on it that it would have scratched your face." The wee woman's idea of comfort was appreciated by her own family, and the listener could not but think that of the making of many pillows there was no end. And, best of all, that they were really expected to be of use; to fill in corners of a chair that it might be more comfortable; to put back of your head or for your shoulders to rest against, or, indeed, wherever you wanted one.

DOWNY PILLOWS FOR WOMAN'S HEAD.

Old-fashioned brocade is greatly liked for these comforts, and it is quite the thing for a hostess to hold up some special pillow and announce that it was made out of a piece of her great-grandmother's petticoat. Sometimes this is true—much oftener it is an artistic fib. Oriental silks in faint, dull shades make nice pillows, and so do the printed English ones. A yellow pillow brightens up an entire establishment, and one filled with pine-needles should be small enough to rest right under the face, so that the slumber-invoking perfume may be inhaled. But no pillow must be too elaborate for use, and none must be stuffed so hard that it is suggestive of discomfort. White satin pillows with tiny sprigs embroidered upon them in conventional fashion are liked, but the satin must not look too new, nor as if its owner had any desire whatever to let it exist with any other purpose in view than supporting a weary back, or letting a tired head rest upon it. The pillow pad is by no means a bad one, as it has made possible the sitting in chairs that were designed either for people that had ramrods in place of spinal columns, or who could adapt themselves to any shape as might a snake.

WHAT IS A NICE WOMAN?

A man said that his idea of a nice woman was one who was charmed with what he said, and paid very little attention to the things he did.

A nice woman is one who says good-morning with a smile and good-night with a blessing.

A nice woman is one who doesn't make you suffer, at second hand, with her aches, nor expect you to think there is but one doctor in the world, and that he is the one of her choice.

A nice woman is one who is evenly pleased with the weather—that is, the temperature does not affect her temper, and when the skies rain water she does not shower tears and groans everywhere.

A nice woman is one who can eat what is set before her, wear the clothes she possesses, and do both with amiability and without envy.

A nice woman is one who sees the niceness in you and me and all the rest of the world, and as she obligates our faults she makes us try to do it too.

That's the nice woman.

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Cured Me.

I presume my liver was very much out of order, and the blood impure in consequence. I feel that I cannot too highly recommend Ayer's Sarsaparilla to any one afflicted as I was."—Mrs. N. A. Smith, Glover, Vt. "For years I suffered from scrofula and blood diseases. The doctors' prescriptions and several so-called blood-purifiers being of no avail, I was at last advised by a friend to try Ayer's Sarsaparilla. I did so, and now feel like a new man, being fully restored to health."—C. N. Frink, Decorah, Iowa.

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